

Journal of The American Institute of
ARCHITECTS



THOMAS HARDWICK

December, 1951

Industrial and Office Quieting

Hawaii and Her Architects

Housing Target for 1952

Budget Control

What Buildings to See

Hanover's Constructa

Louis H. Sullivan, Prophet of Democracy

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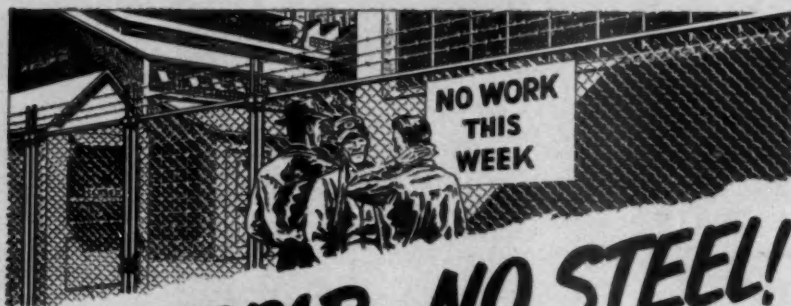


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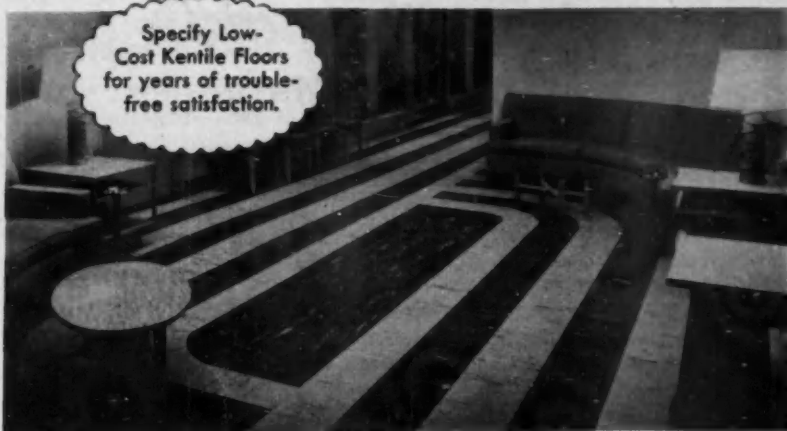
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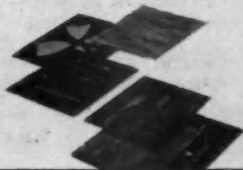


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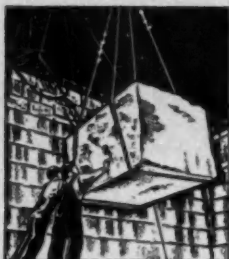
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Budget Control

By Harvey A. Schwab

CHAIRMAN, COMMITTEE ON FEES AND CONTROLS, PENNA. SOCIETY OF ARCHITECTS

IT IS DOUBTFUL if there is an architect in practice who at one time or another has not found himself in the embarrassing situation of having lost control of the cost of a project, with the consequent strained relations with his client, possible abandonment of the work, and the inevitable difficulties surrounding collection of the fee for a "dead horse." Each case of this sort substantially damages the reputation of the profession as a whole.

Charles Luckman, in his address before the Producers' Council, May 1951, has epitomized what the client wants and needs from the architect, and has placed first on his list: "that the cost be within his own predetermined budget; or to be within the estimate submitted by the architect."

The Mandatory Rules of ethics, of course, provide that "the architect shall not guarantee any estimate of construction cost." Nevertheless, it is the architect's obligation to advise the client if his

budget is an impossible one; or, if the scope and character of the work is changed, to inform him promptly of the change of cost involved.

There are, of course, several reasons for the all too current condition of runaway costs. The present chaotic and unpredictable price structure may easily cause substantial increases during the period of development of the project. The client may demand, and the architect suggest, changes in the scope and character of the work in the interest of improving the final result. There is always the question of the validity of architects' preliminary estimates, usually based on cubage, which at best are intelligent guesses.

It is pretty evident that a better and more complete method of estimating costs must be substituted for the present haphazard way, if the current situation is to be corrected. It is also obvious that construction costs should be checked continuously during the develop-

ment of the work in the architect's office.

Some public bodies require two estimates (broken down by trades); a preliminary, and a final estimate prepared after the bidding documents are completed. These appear to have resulted in little, if any, budgetary control at all.

In order to obtain a reasonable cost control, the writer believes that the following should be given careful consideration:

1. That preliminary estimates should have a basis other than cubage, and that cubage should only be used as a check factor.

2. That intermediate or progress estimates be made if the cost structure is changing rapidly, or if there are any substantial changes made in the scope, character, or details of the project.

3. That a final estimate be made prior to bidding, in the form of a priced, itemized list of quantities, covering each trade separately.

Assuming that cost estimates of this type are necessary for budget control, the question arises as to the ways and means of obtaining them. In the first place, we believe that architects are not generally qualified, nor have they the time and broad experience required to prepare detailed estimates of the

type indicated. In any event they ought to avoid assuming responsibility therefor, even implied responsibility. Contractors may or may not be completely qualified for this service. Unless proper payment is made for such estimates, certain undesirable obligations may be incurred by the architect and owner. Contractors' estimators are not always impartial, and are not generally qualified to estimate the work of sub-trade or mechanical work. There is a relatively small number of professional estimators and quantity surveyors available, but certainly not enough to serve the field.

In England, the profession of Licensed Quantity Surveyors has long been in existence, and is an integral part of the English system of bidding. They are qualified only for quantities and do not do any pricing.

It therefore appears that there is need for encouragement of the formation of a group of technicians, possibly not professionals, but certainly having a professional viewpoint, and with an independent status, providing impartial advice to both the client and the architect.

The qualifications for such "Professional Construction Estimators"

might well be the subject of study by The Institute. It would be reasonable to expect at least ten years' experience as chief estimators for contractors, and that they be otherwise qualified for the professional status they would assume. The estimates should be in the form of priced, itemized lists of quantities for all trades, so arranged that changes can be quickly and easily appraised. This profession would be properly an independent organization, but might well be fostered by and possibly allied with The Institute.

The Pennsylvania Society of Architects has had this problem under consideration, and at its recent annual meeting adopted the following as a basis of its policy regarding cost estimates. The writer believes it to be pertinent and of interest:

"1. The problem, as we understand it, concerns the substantial over-run of construction costs beyond estimated construction costs set up in agreements, and the consequent obligation to pay the architect percentages of this increase in cost, when no additional service was rendered.

"2. It is agreed that steps should be taken to correct this situation,

which certainly is not in the public interest, and which could reflect upon the administration of public funds.

"3. It is perfectly evident that increases in basic construction costs occurring during the development of a project are difficult of prediction. It is also recognized that apparently minor changes in program take place with the intention of improving the facilities to be constructed. These efforts on the part of the owner, the architect, and agencies having jurisdiction, are understandable and should be considered on their merits and with full information available as to the increases in cost occasioned.

"4. The present requirements of a breakdown of cost submitted with the preliminary drawings, and again with the final bidding document, do not appear to have produced the results anticipated. An effective "cost control" might reasonably require the services of a qualified estimator or quantity surveyor to furnish comprehensive and detailed estimates of cost from time to time during the developments of the project. Such estimator or quantity surveyor to have an independent and responsible status similar to engineers furnishing surveys, etc."

Industrial and Office Quieting

By Benjamin Lane Smith

OF VOORHEES, WALKER, FOLEY & SMITH

A paper presented before the National Noise Abatement Symposium, Illinois Institute of Technology, Chicago, Oct. 5, 1951.

ARCHITECTURE is a very old art, and architects take pride in the contributions their profession has made to the many needs of humanity. It is indeed embarrassing to discover, however, that our architecture either ignored one very important human sense—that of hearing—or, what is worse, often offended that sense. Although there may not exist any conclusive scientific evidence that humans may be adversely affected by noise, or that their ability to perform a task is impaired, my personal reaction to a room in which the listening conditions are poor is that of ugliness, regardless of its other architectural attributes.

Architects are now aware that science has devised methods of evaluating the acoustical qualities of our architecture, and you may be sure that we will be eager to incorporate the virtues of good listening qualities in our design philosophy.

The practice of architecture is generally one of collaboration:

collaboration among architects and other artists, and engineers skilled in specialized fields. To this group has more recently been added the acoustical physicist. It is unlikely that the schools of architecture will find the time to train architectural students to satisfactorily solve for practical purposes acoustical problems, just as it is impractical to train architects in all the engineering sciences to the degree where they can render as competent a service as those especially trained in those activities. It is essential, however, that architectural students be trained to appreciate and use the skills of the acoustician. Perhaps more than any other specialist that architects employ, the acoustician has a profound effect on the architect's design from a visual standpoint. We know, for instance, that the structural engineer invents systems that accommodate themselves to the architect's design, as do also the mechanical and other engineering sciences. When, however, we wish to endow our designs

with good acoustical characteristics, we may find that considerations of acoustical shaping or the sound characteristics of materials may necessarily be the starting point of the design. We certainly want to avoid corrective acoustical methods, which are often unsatisfactory and certainly uneconomical. Some errors, such as ill-considered site selection or plan, undesirable machinery locations, and many other considerations, may not permit of satisfactory correction at all.

With the revolution in art and architecture which has occurred during the past half century, we have rejected the traditional architectural forms of the past and have sought feverishly to devise new forms expressive of our contemporary life. You may have noted a poverty in the vocabulary of forms used by present-day architects. The process of evolving new artistic expressions is a slow one and we welcome eagerly the contributions which the acoustician is adding to our means.

We should not presume that the slavish use of theoretical forms devised by the acoustician will automatically produce satisfactory architectural effects. We have on occasion rejected some of the weird forms suggested to us by acoustical

consultants, but invariably we have found the scientist to be imaginative and resourceful in producing a solution satisfying to his needs and harmonious to our desired architectural expression.

If maximum benefits of sound control are to be realized, consideration of these qualities must be given in the early or program stage of a project, for it is unlikely that a problem will be solved unless it is stated. The apparently difficult sound problems which we have encountered in industrial and office quieting appear to have been somewhat easier of solution than those which generally are considered to be quite simple.

For example, I will cite a structure which we completed recently, which required acoustical treatment of a rather elaborate nature. This was the dynamometer testing building of the Ford Motor Company. Briefly, this problem consisted of sound-treating a group of adjacent rooms in a building, each housing an automobile engine and test apparatus. It was required that the noise of an engine operating at full throttle should be confined to its own room and the noise so controlled as to be bearable to an operator within the room, and also

be of such quality as to allow the operator to observe the performance of the engine by its sound. This was a relatively complex problem, but because the conditions and the objectives were well stated, the problem could be attacked directly and results in design were readily obtained.

Other seemingly uncomplicated problems, such as a large drafting-room or general office spaces where telephones, business machines and typewriters as well as normal conversation may be the sources of noise, may appear, mistakenly, to be simpler acoustical problems. We have no right to assume, as is often done, that the application of an acoustical ceiling solves all the problems of office quieting. A wise approach requires that the architect secure all possible information regarding the use and occupancy of spaces; and before commencing design, obtain the advice of a competent acoustician. Often the architect will find that the acoustician can offer solutions to specific problems which will offer the architect unusual design opportunities that would not have otherwise come to him. We are not limited in our design ideas to confining the application of special acoustical materials to ceilings, nor are the cus-

tomary rectangular shapes of offices mandatory. From observation, it appears that there is opportunity for great improvement in the design of space for office uses.

To be consistent in his desire to serve humanity, the architect should give some thought also to construction methods when noise control is important. This example may be of little interest to acousticians, but it should interest those concerned with noise abatement. Recently we designed a rather tall addition to a hospital, where we elected to use a concrete-mat foundation instead of a more economical pile foundation, in order to spare the patients and staff the discomfort of the noise of pile driving. We have designed welded steel and bolted steel structures, which were somewhat more costly than riveted frames, because the elimination of the racket of riveting was desirable.

Certain types of engine-driven construction equipment are considerably less noisy than others. Recently, we had occasion to incorporate in our specifications for a building a statement to the effect that the contractor was required to conduct building operations in such manner as to provide maximum

conditions of quiet. There were a few occasions on this job when equipment of a noisy nature was replaced, on request, with that which was less objectionable; and in an instance where sheet piling was being driven, the contractor noted that intermittent driving was less jarring to the ears of people than continuous driving, and he set a pattern for driving which allowed

for rest periods. Incidentally, I believe the contractor found that the less noisy equipment was more efficient.

I feel confident that architects will atone for their acoustical sins of past ages, and having been enlightened—and with the invaluable assistance of the acoustical engineer—will offer to humanity, our client, a better shelter.



Hawaii and Her Architects

By Alfred Preis and Edwin Bauer

One of the most interesting events of the recent annual meeting of the California Council of Architects at Coronado was a report of what the Hawaii Chapter, A.I.A., is doing. Alfred Preis and Edwin Bauer came over to the mainland and gave the other delegates and visitors a stimulating account of some things the T. H. men are doing to uphold and strengthen the role of the architect in the Territory that may soon be numbered among the United States. Of particular significance was a paragraph in what will be the future state's constitution. Whereas in our older state constitutions the police power is back of health and safety, in Hawaii's it is also back of esthetics.

Alfred Preis

AS OF JULY, 1950, the population of the Territory was approximately 467,711; of the City and County of Honolulu, 232,193. There are 100 architects registered in the Territory of whom 76 reside there, forming 41 offices of private practice. The increase of the population since 1940 is 10.5%; the increase of private practices is 270%.

The economic resources of the Territory before the war stemmed from sugar, pineapples, and the spending of the Armed Forces. The war caused a loss of large areas of

plantation land, raised the wages for labor and services, increased the service population. The end of the war swept the sustaining means of support away; the increased population remained, the increased demands remained. The annual deficit of the Territorial economy was \$75,000,000, confronting it was a *must* for new industries and new resources.

Very similar is the situation of our profession. In order to sustain the number of architectural practices grown out of proportion to the population and its resources, the profession in the Territory must find new areas of application. Projects customarily turned over to architects will not suffice. The public and administration will have to be convinced that the services of the architectural profession will be profitable and desirable for projects up to now planned by others or not planned at all.

Fortunately, in one great area the needs and the interests of the Territory and of the profession coincide: the economic hope of the Territory is tourist traffic, which depends on the two great assets our islands have to offer: Climate and Beauty. These two assets will have to be developed and protected. Their development and protection

may very well become the profession's job.

During the recent convention, writing the constitution for the hoped-for statehood, we succeeded in establishing the constitutional background necessary for long-range planning of an essentially esthetic nature. With the help of other community groups which we rallied, the following paragraph was adopted and incorporated under Health and Public Welfare:

"Article VIII, Section 5, Paragraph 118. The State shall have power to conserve and develop its natural beauty, objects and places of historic or cultural interest, sightliness and physical good order, and for that purpose private property shall be subject to reasonable regulation."

The Constitution has been ratified by public vote.

In the meantime, the successful collaboration of these community groups has been consolidated into what is called the Hawaii Council of Related Arts. The Council falls into four interest areas: I. Visual Arts, II. Dramatic Arts, III. Musical Arts, and IV. Community Arts.

Membership will consist of delegates from various pertaining organizations. The purpose is to

stimulate and support collaboration among the interested groups, education of the public in matters of the arts and planning, and the legislation and appropriation of the necessary public means.

Edwin Bauer

THE HAWAII CHAPTER of The A.I.A. recently combatted successfully an attempt on the part of certain Territorial legislators to establish a Territorial Bureau of Architecture for the production of plans for all public structures.

In February 1951, Representative Hiram Fong made certain public statements while on a field inspection of Territorial Public Works Projects accompanied by other legislators. Loose statements, without foundation, were made, such as, "architects overcharge," "buildings by architects have too many frills," "architects are extravagant with public funds," "an architectural bureau would guarantee functional planning," etc., *ad nauseam*.

Representative Fong had made similar statements during the time of the 1949 session, but this time threatened to press legislation for the establishment of a super bureau to have "sole and exclusive authority and jurisdiction over the design

and construction of all buildings and structures for the Territory or any political subdivision thereof."

Representative Fong made good his threat and introduced HB 751 with ten co-signers. A.I.A. members, naturally indignant, called for special meetings and mapped a course of action to refute Mr. Fong's tirade. Architects for certain public works projects provided the Territorial Superintendent of Public Works with factual data indicating costs below mainland prices for comparable buildings, testimony by recognized experts on soundness of plans, etc., part of which was published in Honolulu newspapers.

Committee members agreed that to combat politicians it would be necessary to lobby: talk to friends, voting groups, other legislators, etc., rather than depend on just a clear presentation of facts to block legislative action. This course was taken and undoubtedly contributed in great measure to the final result.

A public hearing was requested for HB 751. The request was granted; the hearing advertised and held. This meeting was well attended. Our members made public statements at this time for the record. The writer was cross-ques-

tioned for an hour and a half. The entire audience appeared in opposition to the bill. No one of the public group spoke for the bill. The Superintendent of Buildings (Public Works) of the City and County spoke in opposition also. Many community organizations were opposed to HB 751, such as:

The American Institute of Architects, the Parent-Teachers Association, the General Contractors Association, the City and County of Honolulu, the Department of Public Instruction, the Engineering Association, the Department of Institutions, and the Board of Water Supply. Representatives of the Department of Public Instruction, Board of Water Supply, and the County spoke, in addition to representatives of The American Institute of Architects.

Late in the session, HB 751 passed the House of Representatives by the slim legal margin of a one-vote majority and went to the Senate. The bill had a first reading in the Senate and was referred to the Ways and Means Committee (Finance), as it included a \$100,000 appropriation for administrative funds. Members of the Senate were somewhat less enthusiastic about HB 751 than the lukewarm expression of the House indicated by its vote. The bill was never brought to the floor and died in committee.

The introduction of HB 751 and its failure to pass gave The A.I.A. the opportunity to make public statements of an informative nature and perhaps tended to elevate the profession in the public eye.

Housing Target for 1952

By Raymond M. Foley

HOUSING AND HOME FINANCE ADMINISTRATOR

Summary of an address before the National Association of Housing Officials, 18th Annual Meeting, Washington, October 9-12, 1951.

LAST YEAR'S CREDIT REGULATIONS were intended to reduce production to what was described as a "probable safe target" of 800,000 to 850,000 family unit starts

as an annual rate. Now, of course, there is much speculation as to whether the same target figure can or should be maintained next year. It has led to a conclusion in some

DECEMBER, 1951

quarters that severe reduction of the total of housing production for next year below the current rate has already been decided upon as a defense necessity. That is not the case.

There has been much lack of understanding of the 800,000 to 850,000 "safe target" figure announced for this year. There are three main elements in the "safety" factor that must be considered. One, of course, is the essential needs of defense and of other civilian activities for critical materials. A second is the impact of a given housing production volume upon inflationary trends. But there was a third very much in mind when the present figure was selected—one that must be always in mind in adjustments that may be considered. That is pointed up by the question: "What is the lowest annual production rate in housing that is safe for this country?" There is such a figure below which we ought not go except for very compelling reasons. We encountered such reasons in World War II. We were compelled to reduce our housing construction so heavily for several years in order to defeat our enemies, that we have been paying a price for it ever since.

A housing production rate, to be no more than safe on this third count, must provide for increased family formation, for replacement of inevitable housing destruction, and, in a defense period, must have a factor for military housing. Such a production would keep us from losing ground, volume-wise. Unless accompanied by other strong efforts, it would not prevent our losing ground quality-wise, through depreciation, spreading blight and through patterns of prejudice in the use of what we have. It might not prevent our losing ground on the inflationary front unless accompanied by other factors of control or self-discipline.

The same three factors will be considered in the continuing review of future goals by the Government as conditions develop in relation to defense mobilization necessities. Whether any reduction in numbers or readjustment of distribution by some further development of controls may become necessary cannot presently be predicted.

But whether we are considering the housing needs of defense, the general economic effect, or the social effect, mere numbers are not an adequate test. The distribution of that production over the areas

of need, geographically and socially, is vital. For instance, programmed housing for defense and military areas must necessarily increase.

Of particular interest to most of you is the proper distribution or balance in a housing production that has been reduced and may have to be adjusted further. We have been successful thus far in maintaining authority for a public housing program at least at the minimum annual figure contemplated in the Act of 1949. We have kept the urban redevelopment program moving forward under a set of controls aimed to prevent its interfering with the defense effort. We have been able to interest private builders in a gradual and spotty, but encouraging, trend toward greater activity in areas of greatest need—lower-rent, lower-price and especially in minority-group needs. The many difficulties of costs and sites have encumbered us there as in the public housing for low-income families.

We have encountered this year the difficulties resulting from a general tightness of mortgage moneys. That has cut across the whole housing activity, except perhaps for the luxury level of private housing. Legislation with respect to critical defense areas has been long delayed.

Originally presented in Congress last January, it was enacted last month in much modified and restricted form. More and more as we advance into next year will the demands of military and defense area housing become important influences in our total undertaking. More, too, will the demands of the developing mobilization program on critical materials be felt, especially during the first half of the year.



It is highly essential that everyone concerned keep two factors in mind. First, the defense mobilization is not a matter of choice—it is a matter of stern national necessity. Second, it is intended to maintain as full a civilian production as is consistent with the first fact—and housing is a part of that production. But such a combination calls for some sacrifice, some forbearance, some delay, and a very high degree of patriotic understanding and coordinated effort.

I believe we are fortunate in having this organization of the National Association of Housing Officials, so well established and integrated, as one of the means whereby that understanding and effort can be obtained.

Hanover's Constructa

N EARLY HALF-A-MILLION visitors inspected the international housing exhibition called "Constructa," held in Hanover this past summer. Exhibits were displayed in nine large halls upon the vast fairgrounds of the city, and there were supplementary, open-air displays ranging from individual dwellings to modern building machinery. It was the first international exhibition since 1931 on architecture, urban planning, housing, and building techniques.

One hall was given over exclusively to foreign countries: Austria, France, Spain, Norway, Switzerland, the Netherlands, Belgium, Japan and the U. S. A.

Of the 1,600,000 square feet of exhibition space, the U. S. A. occupied 16,000 square feet, on which were shown the following:

American architecture since 1947, prepared by The American Institute of Architects (117 panels).

City planning in the U. S. A. (60 panels), prepared by Professor Hugo Leipziger-Pearce.

Domestic architecture of the San Francisco Bay Region (36 panels), prepared by the San Francisco Museum of Arts.

An American model kitchen, designed by Mrs. Chloethiel Woodward Smith. The kitchen was fully equipped and was installed for demonstration purposes.

A typical ERP apartment on the same scale and with the same floor plan as that of an actual unit which had been financed with Marshall Plan funds.

A motion-picture theater with a seating capacity of 60 persons to show documentaries on American architecture, city planning and home economics.

A bookmobile, in which books, magazines and pamphlets on architecture, city planning, and home economics were on display.

A graduate student of architecture of the Institute of Technology in Hanover, trained for this purpose by Professor Walter Bogner, acted as professional guide for the architectural exhibits.

A German staff member of the Food and Agriculture Division, Office of Economic Affairs, HICOG, who had recently returned from a visit to the United States on the Exchanges Program, demonstrated the equipment of the model kitchen, and periodically

offered lectures illustrated by color slides on the American kitchen, its layout and its labor-saving devices.

The film program included the following titles: Mrs. Goodwin's Kitchen; College for Home Economics; Step-Saving Kitchen; Built with Steel; Houses in Jigtime; Metropolis; Cleveland; Los Angeles; T.V.A.; The Heart of Philadelphia; A Roof Over Your Head (German film); Why be Afraid of the Library?; Library on Wheels. The public was given an opportunity to select the films in which they were most interested. Favorite choices: Mrs. Goodwin's Kitchen, and the Tennessee Valley Authority.

The ERP apartment was under the supervision of a representative of the *Soziale Wohnungswerk* (Low-Cost Housing Association), who explained how the Marshall Plan works in the field of housing.

The bookmobile was supervised by staff members of the *Amerika Haus* library who explained its features and discussed its future use in the Information Centers program.

Pamphlets containing general information on America and its city planning, on Marshall Plan Housing Projects, on the Marshall Plan Housing Competition,* and on the

U. S. Information Centers program were distributed to the public by the attendants of the various exhibits.

While the architectural exhibits seemed to appeal mainly to professional visitors, for the general public—men as well as women—the kitchen stole the show. Many persons were sadly let down by their discovery that such kitchen equipment is not presently available in Germany. Nevertheless, it is worth noting that some criticism was heard of the unconventional layout and its failure to agree with the step-saving planning emphasized in the films; also of the lack of glass doors on stove and washing-machine; and of inadequate isolation of wiring.

Germans are always inclined to admire America's technical achievements while ignoring their moral implications. The danger of being misunderstood is, of course, particularly great at an exhibition which centers around architecture, planning and construction. In recognition of this, special care was taken in playing down the more technical gadget approach, while strongly emphasizing the human

* To be described by Bernard Wagner in an early issue of the JOURNAL.

values embodied in architecture. These values constituted the main theme underlying all of our programs, whether demonstrations, guided tours, or films, and they were particularly stressed by the captions which were prominently displayed throughout the exhibition. The Austrian representative, speaking at the press conference,

evidently had these captions in mind when, with reference to our section, he used the phrase, "*Ex occidente humanitas.*" Or, as the *Neue Zeitung* subsequently put it: "The only architecture shown at the Constructa which is really free, in the full meaning of the word, is the architecture of the United States."

Scholarships and Fellowships

THE UNIVERSITY OF ILLINOIS, Board of Trustees, announces the appointment of Ralph Elbert Myers (Kivett & Myers, Kansas City) as 1950-51 Francis J. Plym Fellow in Architecture. Mr. Myers also won the 1950 LeBrun Traveling Scholarship. Robert Paul Link, of Urbana, was appointed as the 1950-51 Francis J. Plym Fellow in Architectural Engineering. In Architecture, William Charles Muchow, of Denver, was named First Alternate; in Architectural Engineering, Melvin Edward Reiter (Elting & Schweikher, Roselle, Ill.) was named Alternate.

The Plym Fellowships, established by the late Francis J. Plym, Class of 1897, and founder of The Kawneer Company, provide an op-

portunity for graduates of the University to travel and study abroad, with a stipend originally \$1,200, now increased to \$1,700.

EXERCISES preliminary to the selection of the 63rd Rotch Traveling Scholarship winner will be held in April 1952. \$3,200 will be available for travel and study abroad. Applicants must be American citizens and may not be over 31 years of age on May 1, 1952. For further particulars please address Mr. William Emerson, Secretary, Rotch Travelling Scholarship, 107 Massachusetts Avenue, Boston 15, Mass.

YALE UNIVERSITY, Department of Architecture, announces the annual competition for the award of

the Magnus T. Hopper Fellowship in Hospital Architecture to be held in March 1952. It is open only to students of the department in their first year of Advanced Design

studies. Winners will receive \$1,500 for tuition plus \$500 for books and travel, in one year of specialized hospital studies at the graduate level.



Washington Says Au Revoir to William Thomas Partridge

By Horace W. Peaslee, F.A.I.A.

"BILLY" PARTRIDGE, Grand Old Man of Architecture, who has *never* grown old, member of The Institute for 30 years and Fellow since 1939, has made the round of Washington offices to bid farewell to his friends. At eighty-five, he has reluctantly given up his work as Consulting Architect to the National Capital Park and Planning Commission and has retired to Red Bank, New Jersey, ending a transitional chapter in the annals of Washington architecture.

Partridge has bridged a wide span and has helped a great many architects to solve their problems. His facility with perspectives is phenomenal; his models have carried conviction in many a planning crisis. For a full half century he has helped to maintain the con-

tinuity of the "Plan of Washington," starting with the McMillan Commission and working with the successive generations and shifting memberships of the Fine Arts and Planning Commissions.

Oldtimers will recall the helping hand to architectural students, the one-man atelier, the workshop with its array of polished driftwood forms, the fund of amusing anecdotes, the amazing speed of performance, the infinite capacity for production.

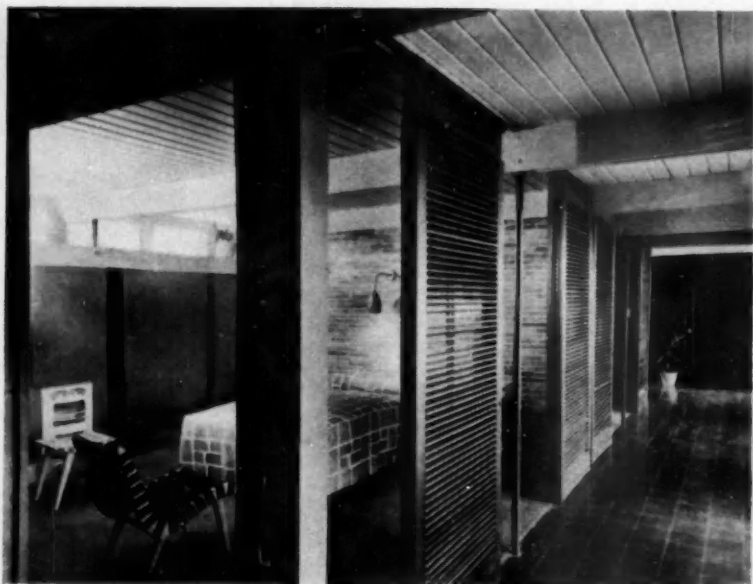
The Washington architects will miss the long-familiar figure of William Partridge. They wish him Happy Landings and new hobbies, and they congratulate the New Jersey architects on such a valuable addition to their ranks.

DECEMBER, 1951

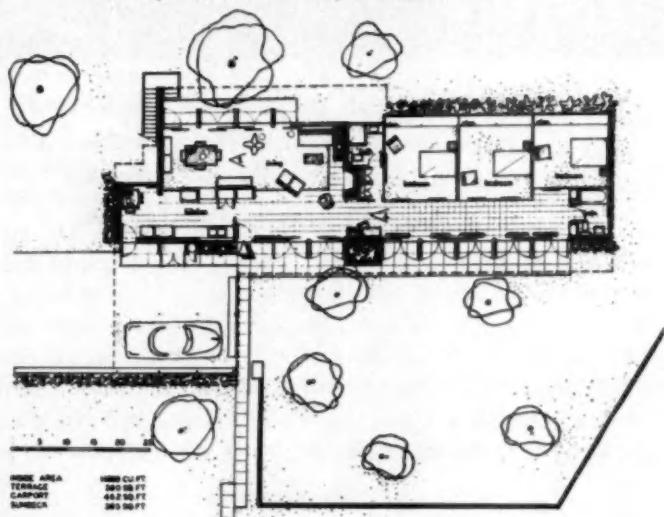


NATIONAL HONOR AWARDS, 1951

RESIDENTIAL CLASSIFICATION: AWARD OF MERIT TO
COCKE, BOWMAN & YORK, ARCHITECTS, FOR
W. B. ULHORN RESIDENCE, HARLINGEN, TEX.



INTERIOR AND PLAN OF THE ULHORN RESIDENCE
COCKE, BOWMAN & YORK, ARCHITECTS



Calendar

December 11, 12: Meeting of the Executive Committee, Board of Directors, A.I.A., The Octagon, Washington, D. C.

January 16-17: 7th Annual Short Course in Residential Construction, University of Illinois Small Homes Council, Urbana, Ill.

January 20-24: 8th Annual Convention and Exposition of the National Association of Home Builders, Stevens and Congress Hotels, Chicago, Ill.

January 25-27: Annual meeting of the Society of Architectural Historians, New York, N. Y. For details address James G. Van Derpool, Avery Library, Columbia University, New York 27, N. Y.

January 25-27: Annual meeting of the Church Architectural Guild of America and the North American Conference on Church Architecture, Chicago Theological Seminary, Univ. of Chicago Campus.

February 23-27: Regional Convention and Exhibition of the American Association of School Administrators, St. Louis, Mo. Entry blanks and details for the architectural exhibition available from A.A.S.A., 1201 16th Street, N. W., Washington, D. C.

March 3-5: Meeting of the Board of Directors, A.I.A., The Octagon, Washington, D. C.

March 8-12: Regional Convention and Exhibition of the A.A.S.A., Los Angeles, Calif. *See February 23.*

April 5-9: Regional Convention and Exhibition of the A.A.S.A., Boston, Mass. *See February 23.*

April 24-25: Annual Convention of Virginias-Carolinas Hospital Association, Hotel Roanoke, Roanoke, Va. In cooperation with A.I.A. chapters in the Carolinas, Virginias and Washington, D. C., the Association is planning sessions of special interest to architects.

April 26-May 3: Historic Garden Week in Virginia. Details from Mrs. Irving L. Matthews, Executive Secretary, Jefferson Hotel, Richmond, Va.

May 6-9: 4th International Lighting Exposition and Conference, Auditorium, Cleveland, Ohio.

May 19-24: International Churchman's Exposition, Chicago International Amphitheatre, Chicago, Ill. Further details may be had by addressing the Exposition headquarters, 19 S. La Salle St., Chicago 3, Ill.

June 24-27: 84th Convention, A.I.A., The Waldorf-Astoria, New York, N. Y.

June 25-28: British Architects Conference of 1952, Edinburgh, at the invitation of the Royal Incorporation of Architects in Scotland. A.I.A. visitors are welcome and, if planning to attend, should ask C. D. Spragg, Secretary, R.I.B.A., for a program. Requests for accommodations should be sent to Secretary, R.I.A.S., 15 Rutland Square, Edinburgh, before January 1952.



Charles Henry Alden, III, F.A.I.A.

1867 - 1951

BEFORE these words appear in print, a "Time Capsule" is to be buried at the landing place of some of Seattle's founders. Since that gray November day on Alki Beach in 1851, a century has passed. During nearly half that period, Charles Alden contributed time and energy without stint to the well-being of his adopted city.

With the methodical accuracy which characterized his entire career, he recorded his early education, starting with St. Paul's School, near old Fort Walla Walla, on through a succession of one-term schools as his father's tour of duty as an army surgeon dictated; to undergraduate years at the University of Minnesota, to graduation in Architecture from Massachusetts Institute of Technology in 1890. Cram & Wentworth's office was his introduction to the practical end of the profession; in another well known office, Shepley, Rutan & Coolidge, he advanced to Superintendent and Office Manager. Came 1906, Charles Alden decided to come west.

Seattle in 1906 was in the midst of a period of great activity following the Alaska gold rush at the turn of the century. The decade saw the population triple. An Exposition for the year 1909 was in the making. John Galen Howard was architectural director and Charles Alden became his local manager, paving the way for his taking charge of the architectural department for the Panama Pacific Fair of 1915 in San Francisco. A brief return to professional practice, then, as a National Guard Reserve Officer, recall to active duty, service in France, discharge as Captain, again to reopen his Seattle office, and, in the years to follow, give generously, joyously, effectively to public service as a member of city, and later county, planning commissions. He served as Regional Director of The A.I.A. for the old Western Mountain District which in those days stretched from Colorado and Montana to Alaska; was president of the Seattle Fine Arts Society; member of countless committees;

DECEMBER, 1951

Editor of the Washington State Chapter's monthly *Bulletin*; contributor and correspondent to many publications and magazines. His services to his profession, his country, his city, overshadow his architectural achievements. Many architects have to their credit a greater bulk of material achievements, monuments to their creative ability. His work is distinguished by the same characteristics as the man him-

self: integrity, meticulous accuracy, careful planning and conscientious execution.

To those who knew, respected and loved Charles Alden, his monument is, for want of a more precise term, of the spirit. We of his own profession value beyond price the privilege of long comradeship with a devoted soldier, a steadfast friend, a Christian gentleman.

CLYDE GRAINGER, F.A.I.A.

What Buildings To See

More and more frequently The Octagon staff hears a puzzling request: Architects from abroad, visiting this country, ask what ten buildings, erected since World War II, should be visited in the search for outstanding examples of what U. S. A. architects are doing. To share the responsibility of answering this \$64 question we shall print, from month to month, the opinions of Institute members whose observations may range between state-wide and nation-wide limits. Your own considered recommendations will be welcome. Opinions thus far expressed: (Sept.) Glenn Stanton, F.A.I.A., Russell T. Pancoast, F.A.I.A.; (Oct.) Kenneth E. Wischmeyer, Eero Saarinen; (Nov.) Paul Thiry, F.A.I.A., Carroll L. V. Meeks; and now, D. K. Este Fisher, F.A.I.A. and J. Byers Hays, F.A.I.A.

D. K. Este Fisher, Jr., F.A.I.A.
Baltimore, Md.

If I were directing a visitor I would suggest the following in Baltimore:

1. *The Sun* Office and Printing Plant
Palmer, Fisher, Williams & Nes
2. Veterans' Hospital on Loch Raven Boulevard

James R. Edmunds, Jr.
Buckler, Fenhagen, Myer & Ayres
Palmer, Fisher, Williams & Nes
Associated Architects

3. Chesapeake & Potomac Telephone Co., Main Office and Dial Center, St. Paul Street
Taylor & Fisher

J. Byers Hays, F.A.I.A.
Cleveland, Ohio

I'm in a quandary: even though there are some passable examples of architecture in the Cleveland area, rather question if any one building can be classified among the first ten in the U. S. Furthermore, I haven't traveled all over the country; and, were such possible, I presume it would be quite a task. Therefore, I'm taking the liberty of answering your request from another approach. On reflection, I gathered my share of HC's in my student days, so you can't accuse me of being too inconsistent. Remarks as follows:

T.V.A. DAMS

One of the finest examples of sympathetic understanding between well organized team of designers. The contribution of the architect's part in an over-all planning problem insures a worthy monument for posterity; and to know and view it gives any visitor, foreign or otherwise, an understanding of democracy.

FRANK LLOYD WRIGHT

Impossible for me to single out any one building as his best work. Johnson's Wax is a daring and brilliant example of a master designer; Taliesin West, for dramatic imagination.

ELIEL SAARINEN, F.A.I.A.

Cranbrook Academy presents a long-range progressive study of the work of a great architect. Kleinhans Music Hall in Buffalo, the small museum in Des Moines, and many others located about the country are excellent examples of a romantic-contemporary artist.

PIETRO BELLUSCHI, F.A.I.A.

The intimate human scale and refinement in the handling of materials and details expressed in his work in the Portland area is second to none other.

WILLIAM W. WURSTER

His work, principally concentrated in the San Francisco area, shows recognition of the fact that buildings are built for human activities. (Why not?) Excellent taste, consistent, and obviously the product of a conservative mind.

WALTER GROPIUS

The Harvard Graduate Dormitories; although this work is credited to a collaborative team of architects, it reflects the philosophy of a great teacher and architect.

RICHARD NEUTRA, F.A.I.A.

His work, which is, in the main, concentrated in the Los Angeles area, should not be by-passed in a tour of American architecture.

No one could make a mistake in

visiting some or all of the work above. In the process he would

inevitably see works of others and can draw his own conclusions.

Louis H. Sullivan PROPHET OF DEMOCRACY

By William Gray Purcell

An architect's reaction to the article "Freedom in Architecture,"
by Denison B. Hull, published in the JOURNAL, June, 1951

WHEN LOUIS SULLIVAN, about 1890, began to demonstrate his theorem in buildings, he was at once violently attacked by virtually all architects. But he was attacked personally. His ideas were actually not questioned because they were so competent and cogent that they were, and still are, unassailable. Those who feared and therefore hated him alleged, or assumed, that "Sullivan said thus and so," or that "he believed" some other. Then they attacked their own constructions. Thus they tried to destroy him.

Fifty years ago all these willful or noncompetent talkers and writers were carefully answered by Sullivan and by a few of the rest of us. Montgomery Schuyler—see files of *Architectural Record*—almost alone of all the critics, seemed to keep a clear view and to deal with Sullivan's ideas as he stated them and with his buildings

for what their forms really had to say.

On his last trip to New York, just after the completion of the very "gothic" West Street Building, Sullivan met its architect, Cass Gilbert. Said Cass, "Now, come, Louis, you say! If you had had the West Street Building to do, how would you have treated it?" Said Louis, "Cass, if I told you, you wouldn't know what I was talking about."

That has been the situation since 1890, and to the present day. The architects didn't know what he was talking about and they didn't want to know. But the public and creative minds in other arts early began to see very clearly. Today those who really want to think clean about architecture can find and read Sullivan in his own words in any library, and can buy the latest works of James Jeans, L. L. Whyte, A. N. Whitehead and John

Dewey, for 35¢ in any drug store. Thousands who are not architects or politicians read and understand these great world thinkers who are implementing Sullivan's original postulate. Many read the reviews, listen to dinner conversation, see the titles in shops or advertisements, make themselves believe they have read the books.

Because the generality of minds and hearts do not change very much from one era to the next, we have to keep re-fighting this freedom battle—there is no end to it and will never be. The same kind of men, with the same objectives, fears, and self interests to protect, are ready to let fly at any threat, even the threat of Sullivan's honest heart, world-wide view, and centuries-ahead forecast. Therefore in 1951, as in 1901, we must now again make clear that:—

Sullivan did not say that architecture had to be logical. On the contrary, he said that architecture was poetry: that the more potent functions which it was impelled to express were: the heart of Man, man related to Nature, and, yes, the inscrutable logic of mountains, forests, and the sea. He quoted lines from his own poem on the walls of the new Chicago Auditorium in 1889:—

"The utterance of life is a song—the

Symphony of Nature."

As in the current instance, critics have always kept saying that Sullivan failed his own principles because "every other 'colonette' of the Wainwright Building in St. Louis had no steel column within it, though all *looked* alike," or that the corner "pier" was an anomaly because, while of "massive masonry," it was hung on a steel frame; and that "the first two and the top stories were given an appearance unlike the main 'mass,' although there had been no change of 'function' at these points."

For "the book" and its mechanical-minded texicographers, Morrison should have explained that "colonettes," "masonry," "piers," and "mass" are no part of this structure and envelope; those are stone construction terms.

What you should see in this Wainwright Building is the expression of the whole building as related to the forces of the community, the age, the needs, the integrated *reason complete* for having use for and *producing such a building at all*. Narcissistic preoccupation by the building with its own members for the benefit of look-see intellectuals is simply out.

Available to Sullivan in his day, the only plastic materials were terra cotta, brick, stucco plaster, and certain limited ways of using available forms of wood. He used these outdoors and in, with absolute candor and freedom.

Those are not "colonettes" in the Wainwright facade. They are hollow ceramic tubes only 4" thick—every other one a brick "wrap around" for steel, and for the alternate a window spacer tube.

That is not a "masonry wall" at the corner; it is a thin, a very thin, enclosing plastic burnt-clay fabric, bent 90° around the corner of the building. All offices deferring to this logical arrangement secure equal light with all others—not twice as much for the corner offices, or almost none for any, as in the all glass but practically opaque U. N. Secretariat Building (See Lewis Mumford, *New Yorker*, September 22, 1951).

Any real-estate man would have told you in 1896—and it is still true—that the first two floors of any office building present uses and economic values differing from the other floors. The physical impact of the city, on these two lower floors, calls for building materials with specialized surface resistances.

Any engineer will know that the

structural functions in tall buildings are changing with every foot in height, and by such increasing ratios that it is not possible, within the economic requirements for multiple uniform parts, desirable repetitive labor processes, and proved builder techniques, to follow these changes with changes of form, as occurs in living plants and animals. All architects know that one floor in ten of tall buildings must be reserved for utility controls. Even the U. N. committee of architects in producing their glass sandwich were obliged to install aerial basements every eight floors.

There are sufficient exact, scientific, engineering and business answers for the literal minded respecting any Sullivan building. A library could be written in analysis of the multiple functions to be met in the simplest buildings. *Building Magazine* is doing it month after month, a tremendous contribution and superbly presented. The architect is not engaged to make a building to fit his static philosophy. His problem is to make peace with weather, dirt, time and human destructiveness, with corporate and legalistic waste—all the practical pressures on the one hand, while at the same time he views the op-

portunity which is presented by the growing concept of the building. He must train with the living entity as it expands to meet all the pressures of the people. He must produce architectural news and broadcast it in acceptable form, stir enthusiasms, support the "I will" of the nation, provide for the bursts and regrouping of American Democracy in movement.

Criticism of Sullivan has always concerned itself with the vest buttons while man's basic needs remained unsatisfied. Let's leave the vest buttons to the ninth tailor's apprentice who can be allowed to feel as important as he wishes within his tiny sartor-cosmic domain. In blissful isolation let him produce buttonable artistry until worlds with zippers, or no-vests-at-all, leave to him only the sleeve cuffs.

Sullivan's partner, Adler, a very great man whose life and contributions are yet to be rightly appraised, proposed to enlarge Sullivan's least-common-denominator formula by saying, "Form follows function—and explains it." Sullivan said, "Nonsense, that reduces architecture to an anatomy lesson."

In September 1903, a foreign architect came to the office. Through the open door I could

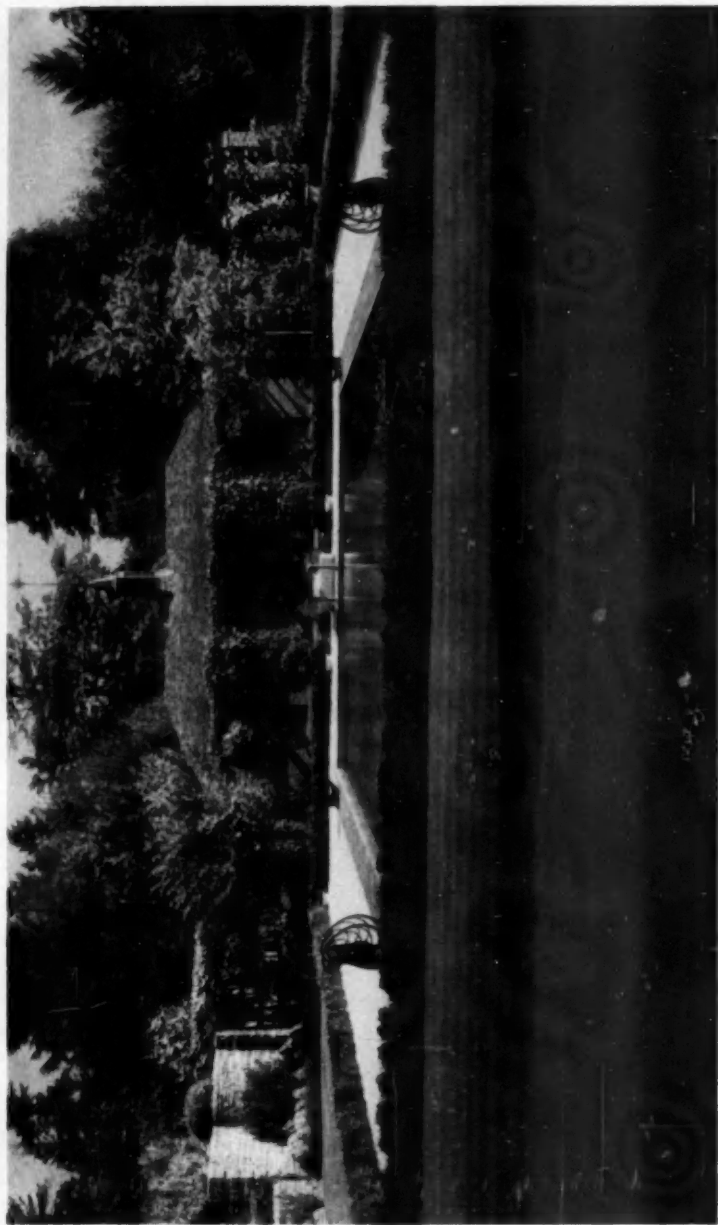
hear Sullivan reading "Kindergarten Chats" to him. That was one experience not to be forgotten. Said the visitor, "Many have tried to define architecture—how would you define it?" Said Sullivan, after some thought: "Three words should be enough, let's say 'The Great Life.'"

Half a century in advance of the thinkers of his day, Sullivan conceived the organon and wrote the specifications which now shelter the philosophy of Process.

One cannot take seriously this hand-out line that "Sullivan was untruthful." And what should be said to one who behind a shooting blind of architectural dialectic, declares Sullivan to be the sparkplug of disintegrating Leninism in America? It was Sullivan who with true words and dynamic prose put his greatest effort into an all-embracing charter for the coming development of world thought, a work he called "Democracy—a Man Search." In this he declares that the Democracy he visions, in its flower and fruitage, lies far beyond, but certainly does not exclude, political compromises between individuals and parties in day-to-day operational conflicts. In this prose poem of largest world view, he declares that all that we



ENGINEERING STAFF BUILDING, GENERAL MOTORS TECHNICAL CENTER,
NORTH OF DETROIT, MICH.
SAARINEN, SAARINEN & ASSOCIATES, ARCHITECTS



Favorite Features of
recently elected Fellows

IN THE GARDEN OF THE M. LLOYD FRANK ESTATE, 1925, PORTLAND, ORE. (NOW LEWIS
& CLARK COLLEGE). HERMAN BROOKMAN, F.A.I.A., ARCHITECT

know or can know: all that we are and do: all that is done to us: all that in which we exist: is one relation, integrated in all its forms and drive. He designs a House of Democracy, for which our best life today holds but a hint of that future family or world humanity which he expects to see fully occupying its halls.

Let the material-minded, desk-bound, architectural constructivists defer if they must to the imagina-

tive engineers, whose daily expanding provinces express the really great accomplishments of contemporary man, but as architects let us measure up to the demands of our own profession, recognize the gift of opportunity which we have fumbled for one hundred years. Let architects recognize with Sullivan by their living acts that "*The utterance of Life*" must be a Song: must be a worthy rendering of the Symphony which is Nature.

An English Visitor Looks Us Over

By Peter Newnham

Excerpts from an uninhibited letter written home by an ex-student who came over to see and to work in our architectural offices. Reprinted from the *A. A. Journal* by permission of the Editors.

THE CHICAGO AREA, of course, reeks with the work of famous men. I paid due reverence to the "Chicago Window" in the Carson, Pirie, Scott building, but was really moved by the ornament. It has the naturalism of Southwell, the filigree of Adam and the efflorescence of Pugin. I saw the Spring Green Taliesin when the country was at its autumnal best. Inside, the theater was being decorated with great boughs of leaves for the weekend. Outside, some of the boys, goggled and dusty, were

racing in midget cars up and down the hills. Being a history book, Taliesin is not a single statement, but has an evolutionary charm and vigor as new buildings rise amongst (or on top of) the old. I was told that Mr. Wright had many commissions on hand—and that there was very real danger of a house down south being built with a concrete dome over the living-room, gold-leafed inside and out.

The laboratory tower at the Johnson Wax factory complements in an extraordinary way the exist-

JOURNAL OF THE A. I. A.

ing low buildings. It stands in a courtyard of its own, which from a distance gives it the aloofness of truncation, and which on entering focuses the interest on its apparently inadequate base. Probably its fame will sell enough extra wax to pay for itself.

The new Unitarian church at Madison, which has a roof like a folded paper serviette, has no truck with right-angles. The Jacobs farmhouse nearby can be seen if you pay fifty cents—which is satisfying as it relieves you of the intruder complex that afflicts any architect who raps on a strange door. It is built as an arc of a circle, with a retaining wall at the back piled high with earth, through which the entrance tunnels. Downstairs, the living area curves delightfully out of sight round the arc, and above a balcony with sleeping-cells overlooks it: a charming house and, as worked out, not a little impractical.

The American continent has proved more wide open to A.A. people than one might imagine. I met a few of them (and heard of more): Michael Wornum, engrossed with San Francisco; Alan Hale in Ottawa, his basement occupied by a fantastic octopus of tin which he called the space

heater; Jean Sydenham, in a much too luxurious flat in New York; James Dartford, working for Marcel Breuer, and very much at home in Greenwich Village; Fello Atkinson, who had sized up Harvard in a trice, and with increasing success was using the abbreviation "A.A." as if everybody knew what it meant.

The new Student buildings by The Architects Collaborative (Gropius and his boys) at Harvard are dynamic with continuously moving space. If Mies van der Rohe plays chess, Gropius plays snooker, and all the balls move at once. Covered ways thread the buildings together, solid-fronted, opensided balconies grasp out of the facades at the passerby, blocks unexpectedly go stilted at the ends, and you slide under to the entrance door, four-story walls step suddenly to one side in deference to staircases that need light, the superb curved ramp to the cafeteria doubles back on itself like a shaving under the chisel. Plenty of stimulus here; and it presumably beats in time with the hot pulse of Harvard students.

Aalto, down the road at M.I.T., has produced something that makes engineers' skins creep: "Omni-directional" his curving dormitory

building certainly is, but not in the way the technocrat architect would want. The enormous V of the staircases brings unity at the last moment to the jumbly rear elevation in a most unpragmatic fashion. The stimulus of the Harvard buildings conveys an air of perpetual controversy, in which one must always be on tiptoe for the original remark, the latest witicism, the intriguing new theory; the unbrittle surety of the M.I.T. dormitory has a massive air of safety—and hence relaxation—that overshadows the bustle of activity through its doors.

Overlooking the river, a group from M.I.T. have built a delicately huge block of flats, strangely English in character. The cardboardy brick walls, with bedroom windows cut out, are plainly skin-thin. At the living-rooms, they stop altogether and the floors come through as balconies. Elevators stopping only every third floor, permit through ventilation on the others; and there is a pretty piece of drama

between two adjacent blocks where the corridors at these levels become bridges.

Back in New York, I passed amongst strange tongues through the U.N.O. Secretariat. The most worrying thing about its exterior is the way the solid end walls unexpectedly become parapets, two storeys high, but it still adds up to as nice a piece of tapestry as any on the sidewalk. Inside, the arrangements—H. & V., db reduction, Ft-c level, toilet provision, elevator service, space division—that have been made for controlling the rapid dispatch of business, are excellent. Visually, they stimulate as much interest as the foot pedals on your car.

It would be nice to finish by putting American architecture in a nutshell. Not being equipped to do so, all I can do is, as I did when a group of psychologists in Winnetka asked me what I thought of the American Woman, reply "Very diverse."

They Say:

Oscar R. Ewing

(From the Federal Security Administrator's address before the N.A.H.O., Washington, D. C., October, 1951)

I think that, in the next few years, you will find yourselves spending more and more time on the problems of housing for older

people. Already it is rare to find families living in houses or apartments large enough to make room for the old folks. When you combine this with the fact that older people are three to five times more likely to suffer from long-term illness, and with the further fact that more than half the women over 65 are widowed and alone, and with the additional fact that advancing years usually mean a reduction in income, you can understand the scope of this growing problem.

Richard Guyatt

(In "Head, Heart and Hand,"
The Architectural Review, July
1951)

The designer does not derive the main emotional force for his creative work from considering its function. I believe that it comes from a search for a perfection of form. His language is one of proportion, of shape, of pattern and of line, and he approaches his truth in these terms. No great designer ever produced a form which outraged the basic forms of nature, for basic natural forms are always his absolute. Function, of course, plays a big part in his work—and this is the intellectual side of his job. The designer of a chair realizes, of course, that his chair

will have to be sat on, but the emotion he generates within himself while actually designing must come from seeking a form which will not only satisfy the requirements of function, but which will satisfy his search for esthetic perfection.

Matthew Nowicki

(In a speech before the A.I.D. in April, 1950. It was followed six months later by Nowicki's tragic death in an airplane accident while returning from India.)

It seems to me that the beginning of modern architecture has its roots in the domestic structure of the late renaissance. It was then that the problem of human comfort was rediscovered. Functionalism in terms of the importance of good living was introduced, along with a number of technical gadgets of which the stove in Fontainebleau was probably a vanguard. Architecture descended from its pedestal of heroism and rapidly started to grow human and even bourgeois. In France, after the death of Louis XIV, the despotic *Roi Soleil*, the private residence "building boom" produced a plan wherein areas of different use were defined and located with regard to one another. This new type of plan differed from its predecessor, in which a sequence of rectangular, round, oval

or otherwise-shaped interiors had a changing use, and one ate, slept or entertained in any one of them, according to a passing or a more permanent fancy. This change was

not the beginning of functionalism—since architecture always had to satisfy a function—but was rather the beginning of its modern interpretation.

Early Days of York & Sawyer

By the late Philip Sawyer, F.A.I.A.

Copyright, 1951, by Muriel York

The second excerpt from a privately printed work called "Edward Palmer York: Personal Reminiscences by His Friend and Partner, Philip Sawyer." Through the generosity of Mrs. Edward Palmer York, who had the book printed for her children, we are permitted to reprint excerpts from the text on our plea that the profession as a whole should share in the enjoyment of these reminiscences.

YORK said to me once, "You know, Sawyer, it is a funny thing, but you are much more dependent on the organization than I am."

This was true. York could have practiced alone like our friend Egerton Swartwout or even like James Brite. These men began as I did by attempting to do everything, because to some temperaments it is easiest to do things oneself rather than project one's personality through others. Swartwout did maintain a continuous office and have a few draftsmen, but when he was building the Elks' National Memorial in Chicago and went out there for a week, he left no adequate representative behind him.

This resulted in his being able to retain for himself a far greater portion of the commission than we ever could, but it meant that he could hardly handle more than one important job at a time and must finish that before he could do anything about the next one.

Brite's practice would have been even more impossible for me, although I think York could have handled it. He would get a good job, hire a couple of rooms, perhaps put in a telephone, perhaps hire an office boy. He would, in his early days, make all his own drawings, write his own specifications, and lock his empty room behind him when he went out of town to superintend the job. This meant that

he was un-get-at-able for a considerable portion of the time and that, although he earned practically his whole commissions, his work was strictly limited in quantity. I know this because, when I went to Paris in '93, I turned over to him a house I was building at Bolton Landing, Lake George, for Percival Knauth, the banker, and a branch hospital for babies (which we had built at 55th Street and Lexington Avenue); on my return he told me that, because of changes on the part of the client, he had redrawn the little hospital with his own hand three times. He and his wife had visited Knauth's at Lake George during the progress of that work, with which they were delighted, but obviously it had been impossible for him to do anything else. But, except for the period of his partnership with Harry Bacon, Brite continued to work alone. He built up no organization, and at the end of an important job he would give up his office and go to Europe or Maine for months at a time. On his return—and this is the thing that I cannot understand—he would in a few weeks pick up another good job, hire rooms and draftsmen, spend a year or two at it, and then disappear again.

York's method of working was

highly intangible. He had individual charge of the building of the Bowery Bank on 42nd Street. I had nothing to do with it except the painting of the ceiling. I had thought that Ayres was largely responsible for the design, but he told me just before his death that he had nothing to do with it. I am sure that Yorkie himself never made a drawing for the job. In this case, like all the rest, it would have been impossible for anyone watching the process to weigh his contribution, but the result fulfills to my mind Sir Henry Wotton's requirements, as printed at London in 1624. Sir Henry opens by declaring, "In Architecture, as in all other operative arts, the end must direct the operation. The end is to build well. Well building hath three conditions: 'Commoditie, firmness, and delight.'" By "Commoditie" Sir Henry means that the thing must work, and the Bowery fulfills its purpose. "Firmness" means that it will stand up, and it has stood balanced above the rushing trains beneath it for many years; and it has delighted so many people that even today I will be told by a person ignorant of our connection with the structure that she has opened an account there merely for the pleasure of visiting the room.

I have said that York as a "draftsman" in the office of Mc-Kim, Mead & White didn't draw, but always got his stuff drawn by others, let the contracts, built it satisfactorily without noise, working so intangibly that no one ever caught him at it. This I regard as something of a feat, especially when working for Stanford White.

When we did the Franklin Savings Bank competition, someone—Bob Kohn, I think—who was also using a table in Stoughton & Stoughton's office at 96 Fifth Avenue, was also doing the same competition for someone else, and we couldn't, therefore, make our drawings there. So they were prepared at a house which my wife and I were sharing with Eustace Conway in West 70th Street over by the river, and, having no drafting-table, I worked on the end of my wife's baby grand piano. L. M. Franklin, our future partner, also at that time a draftsman in Mc-Kim's, used to come up nights to help, and York, somewhat as the newspapers do when they require a signature to a communication as an evidence of good faith and not necessarily for publication, drew out the first floor. This drawing I found to be so inaccurate that I had to redraw it myself one of the

last nights, and the incident proved not only Yorkie's desire to cooperate, but the uselessness of my attempting to obtain cooperation of that particular kind.

As usual, however, his contribution to our success was far more important, for he got a personal letter from Governor Morton to President Turner of the Savings Bank, telling of his own experience with York in the construction of his house, which was of far greater value than any drawing. I was learning rather slowly his value and that it was foolish on my part to expect him to do anything but think and pursue his own way. I found also that while I was somewhat restricted in the class of clients with whom I could deal best, York's scope was unlimited. He never lost patience with any client, no matter how foolish his suggestions, and when once I complained bitterly of a building committee who would not allow me to do the thing which seemed so obviously best to me, he said, "But, Sawyer, think of all the fool things that our clients have prevented you from doing."

At one time when the office was rather flat, Schweinfurth of Cleveland was building a lot of work and I said, "I wish we had

Schweinfurth's practice. Think of what good stuff we could do in his territory."

But York shook his head, "Schweinfurth is just the sort of man his clients are; he does just what they expect and appreciate, and he does it fast without effort. If you had his practice, you would work like mad to do better work than they want or can accept and they'd see you having an awful struggle to produce it. They wouldn't like the results, and you would run his practice into the ground in five years. As it is, you don't understand that it's dangerous in most cases to do better than average work. When we get our stuff better than that, we generally do it at our risk and for our own satisfaction. It costs us a lot more than it does the average architect, and yet, at that, I never send out a bill without feeling like a burglar. Why should anybody pay us for all the fun we're having?"

My ideas were very simple and direct, and York always saw deeper into things. When I came back from Rochester, I think it was, where we had competed for a museum and they had summoned me to be at the Building Committee meeting, I was much pleased because they had taken me out to

lunch and treated me with great kindness. York said, "Well, we might as well cross that off." And the idea seemed so indefensible to me that I referred the question to Louis Stern, who was President of the Republican Club, which we were then building.

At the end of my recital Stern murmured reflectively, "That's bad, that's bad. Well, suppose you come to me with a request and it is one that I can grant. I say, 'All right, Sawyer, I know what you want. Do you mind if I excuse myself now? I am very busy today.' That means that I can do what you wish and am about to do it. But suppose I can't possibly grant your request; my regard for you leads me to say, 'Can you wait half an hour? I will be glad to have you lunch with me.' And I take you out and am as kind as I can be, since that is all I can do for you. I am afraid that the Committee didn't regard your work favorably."

And York and Stern proved to be right. We lost it.

York used to explain to our friends that I was no good in design for ten years after I came back from Paris.

"Look at the Republican Club," he would say.

"But, Yorkie," I returned, "I looked at it yesterday from the 42nd Street Station of the Sixth Avenue El, and it looks good to me from there."

York, with enthusiasm, "But did you ever look at it from the subway?"

He gave me a real scare at a Building Committee meeting on this same Club. It is the usual H-shaped plan which provides for one big area across the front, another across the rear and the third down the center of the lot, while one side is indented by the area taken by stairs and elevators and the other by the open court necessary to light the small rooms in the center of the plan. The Building Committee, of which Louis Stern was chairman, were insisting that they must have a larger dining-room on the top floor than the north, south and middle areas provided for their banquets; and York replied offhand that he could only seat so many and that they would

have to go to one of the big hotels for anything beyond. This was, of course, a reasonable answer, but, when they stuck to their point and refused to admit the fundamental characteristics of the plan, York said suddenly, "All right, we'll build the court so that we can turn down the side wall like a flap to form the floor of the extended room and pivot the end walls out of the way. This will give you the additional area you want."

There was a stunned silence, and presently the meeting broke up. As soon as we were alone I said: "How can you tell people such a thing as that? You know it's absolutely impossible. It doesn't even sound intelligent to a child!"

To which York returned, "They asked a fool question, I gave them an honest answer and they didn't accept it, so I gave them a solution as silly as their question. They all know it can't be done, but they were stopped, weren't they? And I will never hear another word of it again." And he didn't.

Books & Bulletins

NINETEENTH CENTURY ARCHITECTURE IN BRITAIN. By Reginald Turnor. 128 pp. 6" x 8¾". London: 1950: B. T.

Batsford, Ltd. \$4.75. Available from British Book Centre, Inc., New York.

An interesting thesis from the

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pen of an architect, explaining the checkered course of British architecture from Regency times until 1900. Mr. Turnor's thesis is that architecture, in that hundred years, took a wrong turning by reason of the Victorian application of moral standards to esthetics.

GENIUS AND THE MOBOCRACY.

By Frank Lloyd Wright. 128 pp. 8" x 10". New York: 1949: Duell, Sloan & Pearce, Inc. \$5.

Frank Lloyd Wright has, in accordance with a promise made to Louis Sullivan, brought between book covers some of Sullivan's characteristic drawings of ornament, and has told the story of his association with Sullivan, whose "pencil" he was. FLW takes this opportunity of expressing his thoughts on many other subjects.

SCHOOL PLANNING. Compiled by Kenneth Reid. 464 pp. 8¾" x 11½". New York: 1951: F. W. Dodge Corp. \$8.

A compilation from the *Architectural Record*, representing ten years of progress in school design. A particularly broad index and the bringing together of all this material obviate the necessity of looking through back numbers of the *Record*.

WALTER GROPIUS: A BIBLIOGRAPHY, 1919-1950. By Ruth V. Cook. 30 pp. 8½" x 11". Chicago: 1951: Chicago Chapter, A.I.A. \$1.

A reference source for students, teachers, architects, and that part

of the lay public that may be interested. There are not many cases among architects still living in which a complete bibliography and biographical summary are available.

MYSTERY & REALITIES OF THE SITE. By Richard Neutra. 64 pp. 10" x 7¾". Scarsdale: 1951: Morgan & Morgan. \$3.75.

Julius Shulman, a photographer schooled by Neutra himself, has given us in this volume a particularly sympathetic record of Richard Neutra's feeling for the individuality of building sites and how these may be wedded to a fitting architectural accompaniment. The photographs are masterpieces and the reproductions superb.

18 HOMES OF MEXICAN ARCHITECTS. Introduction by Enrique Yanez. 118 pp. 9¼" x 12¼". Mexico: 1951: Ediciones Mexicanas, S. A. \$6.

A particularly interesting presentation of what the contemporary Mexican architect builds for himself when he is his own client.

DEUTSCHE BAUGESCHICHTE. By Julius Hermann Schröder. 192 pp. 7¼" x 10". Augsburg: 1950: Hans Rösler Verlag. 18.-DM.

The reputation of German architecture is none too good, and Herr Schröder's analysis will probably win few converts, particularly as the text is all in German. The illustrations from pen drawings are particularly clear.

The Editor's Asides

THE STATE OF VERMONT has established a registration law, and the registration of architects is now a prerequisite of practice in every state of the U. S. A. It's been a long time in coming, since Illinois made the start in 1897, but it is here at last.

IT SEEMS TOO BAD that the remodeling of House and Senate Chambers could not have been finished before the press broke the story and published premature photographs. A showing of the fully completed work will, when it appears, seem to the public as old stuff. Temporary and rather ungainly bracket lights had to be installed in both chambers, awaiting a time when both branches will remain adjourned long enough for the job to be given the finishing touches. Only then shall we see these important interiors as designed.

THESE ICONOCLASTS who point out the functional shortcomings of the open fireplace should read a recent column by the "Topics of the Times" writer (*New York Times*). This anonymous philosopher devotes nearly three quarters of his space to secondary uses of

the fireplace, on the theory perhaps that everyone knows and fully appreciates the fireplace's main job. As the best of all man-contrived, remote-control ash trays, a compact and convenient incinerator for anything from dunning letters, half-smoked cigars and wrapping paper even to burned-out electric light bulbs, the ash-laden hearth has no rival; to say nothing of its functional merits as a place to pop corn, toast cheese sandwiches, bake potatoes, mull cider or hang up Christmas stockings.

NEW YORK STATE's new building code, insofar as it relates to one- and two-family dwellings, made its bow November 1. Strictly a code of performance objectives to be obtained in terms of structural, sanitation, fire-prevention and other forms of safety, it offers an open door to new methods and materials, the burden of proof of compliance resting on the applicant for a building permit. Any municipality of the State may adopt the code by resolution, and may withdraw applicability at any time after one year if convinced it doesn't work. There's true democracy for you! We expected great things of New

York's State Building Code Commission under the acting chairmanship of George Bain Cummings, F.A.I.A., with William Lescaze, F.A.I.A., as a member, and these eminent architects have fully measured up to their big job.

ISN'T THIS WHERE WE CAME IN? A research program is under way at the University of Maryland, sponsored by HHFA, looking toward the recognition of materials that can be used in plumbing systems during the emergency, substituting for scarce metals.

TO ERR IS HUMAN. Perhaps JOURNAL readers will at least approach the divine gift of forgiveness if we confess these errors:

1. In the Wischmeyer list of "Buildings to See" (Oct. JOURNAL), we credited Raymond Loewy with the design of Foley's store in Houston. Kenneth Franzheim was the architect, Loewy being engaged to design the store fixtures. To make our error the more glaring, both the Houston Chapter and the A.I.A. jury for National Honor Awards had cited Kenneth Franzheim for Honorable Mention for the Foley store.

2. Our editorial note under the title of George Matsumoto's article in the October JOURNAL gives the

impression that the author is one of the students in N. C. State College's School of Design. He is instead an Associate Professor of Architecture.

3. In the November JOURNAL Calendar for June 24-27, 1952, the number of the next A.I.A. Convention was given as "83rd." Of course, it will be the 84th, as you undoubtedly knew, and as we should have written if our pencil hadn't slipped.

WASHINGTON'S architectural and city-planning circles are having a particularly difficult time this month in the breaking of ties that have bound William Partridge to our capital for over half a century of work on its city plan. Half a century is only part of the story, for Partridge was born here eighty-five years ago, but his work with the Macmillan Commission started after his architectural training elsewhere. Horace Peaslee tells the story on page 258. In his retirement move to Red Bank, N. J., the one thing that worries Mr. Partridge is how he is to keep busy. At this end our chief concern is how the National Park and Planning Commission will get along without the illimitable reaches of his knowledge and experience.

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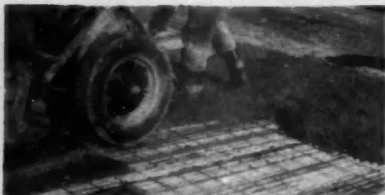
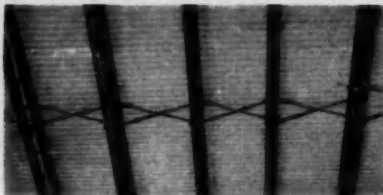
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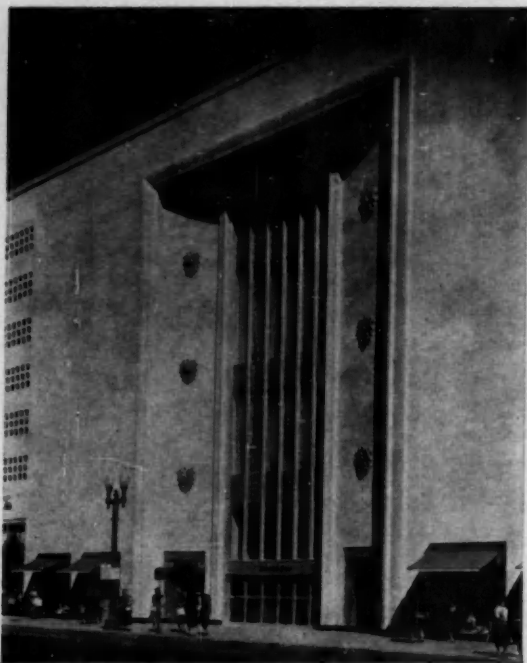
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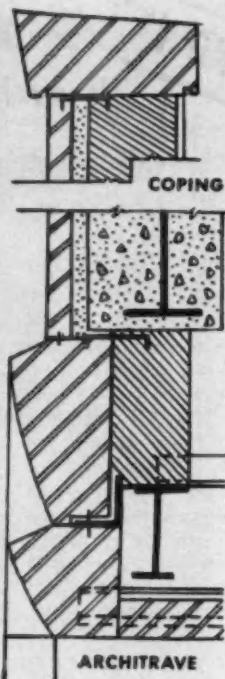
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